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164th Season



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IN SYMPHONY HALL
GOOD FRIDAY
13 APRIL 1979
AT 7:30 PM

A SPECIAL OFFER FOR CONCERT PATRONS ONLY
IS FOUND ON THE NEXT-TO-LAST PAGE OF THIS PROGRAM

Handel & Haydn Society

164th Season 1978-1979 / Thomas Dunn, Artistic Director
Friday and Sunday, December 8 and 10, 1978 at 8:00 pm
Symphony Hall, Boston

HADEL **Messiah**

Dublin version of 1742

PART THE FIRST God's Plan to Redeem Mankind

The Promise
The Realization

INTERMISSION

PART THE SECOND The Redemption

The Suffering
The Victory
The Spread of the Good News
Man's Defeat in Opposing It

INTERMISSION

PART THE THIRD Thanksgiving for the Defeat of Death

Sopranos **Diana Hoagland (I)** and
Jeanie Ommerlé (II), *Principals*
Vera Gregg, Rosalie Griesse,
Bethany Klein, Betty Landesman,
Kay Nicholson

Altos **Jeffrey Gall** and
Pamela Gore, *Principals*
Linda McIntosh, Stephanie Miele,
Amy Nathans, William Thorpe

Tenors **Jon Humphrey**, *Principal*
Rowland Chang, Robert Etherington,
Richard Houston, John Howe,
Robert Seraphin

Basses **David Evitts**, *Principal*
George E. Geyer, Peter T. Gibson,
William Gray, Walter Norden

The Orchestra of the Handel & Haydn Society

Conductor **Thomas Dunn**

Extensive notes and score may be found in the souvenir book on sale in the lobby.

The use of cameras or recording equipment is not allowed.

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Word-Book

arranged from the Holy Scriptures by Charles Jennens

Part the First

Sinfony

Accompagnato (tenor) Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40, 1-3*)

Aria (tenor) Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: (*Isaiah 40, 4*)

Chorus And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40, 5*)

Accompagnato (bass) Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts. (*Haggai 2, 6-7; Malachi 3, 1*)

Recitativo (bass)¹ But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire. (*Malachi 3, 2*)

Chorus And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3, 3*)

Recitativo (countertenor) Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US. (*Isaiah 7, 14; Matthew 1, 23*)

Aria (countertenor) with Chorus O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40, 9; 60, 1*)

¹ The version labelled "A" in the souvenir book is used in this performance.

- Accompagnato (bass)** For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 9, 2-3*)
- Aria (bass)** The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9, 2*)
- Chorus** For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. (*Isaiah 9, 6*)
- Pifa** (11 bars only)
- Recitativo (soprano II)** There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke 2, 8*)
- Accompagnato (soprano II)** And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. (*Luke 2, 9*)
- Recitativo (soprano II)** And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (*Luke 2, 10-11*)
- Accompagnato (soprano II)** And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying, (*Luke 2, 13*)
- Chorus** Glory to God in the highest, and peace on earth, good will towards men. (*Luke 2, 14*)
- Aria (soprano I)²** Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. (*Zechariah 9, 9-10*)
- Recitativo (alto)** Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35, 5-6*)
- Aria (alto)** He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah 40, 11; Matthew 11, 28*)
- Chorus** His yoke is easy, and his burthen is light. (*Matthew 11, 30*)

² The version labelled "E" in the souvenir book is used in this performance.

Part the Second

- Chorus** Behold the Lamb of God, that takest away the sin of the world. (*John 1, 29*)
- Aria (alto)** He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah 53, 3; 50, 6*)
- Chorus** Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. (*Isaiah 52, 4-5*)
- Chorus** And with his stripes we are healed. (*Isaiah 53, 5*)
- Chorus** All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all. (*Isaiah 53, 6*)
- Accompagnato (soprano I)** All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalms 12, 7*)
- Chorus** He trusted in God that he would deliver him; let him deliver him, if he delight in him. (*Psalms 12, 8*)
- Accompagnato (soprano I)** Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. (*Psalms 69, 21*)
- Arioso (soprano I)** Behold, and see if there be any sorrow like unto his sorrow. (*Lamentations 1, 12*)
- Accompagnato (tenor)** He was cut off out of the land of the living: for the transgression of thy people was he stricken. (*Isaiah 53, 8*)
- Aria (tenor)** But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalms 16, 10*)
- Chorus** Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. (*Psalms 25, 7-10*)
- Recitativo (tenor)** Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee? (*Hebrews 1, 5*)
- Chorus** Let all the angels of God worship him. (*Hebrews 1, 6*)
- Aria (bass)** Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. (*Psalms 68, 18*)
- Chorus** The Lord gave the word; great was the company of the preachers. (*Psalms 68, 11*)

- Duetto (soprano and alto)**
with chorus³ How beautiful are the feet of him that bringeth glad tidings of salvation, that saith unto Zion: thy God reigneth! Break forth into joy, glad tidings, thy God reigneth! (*Romans 10, 15*)
- Aria (bass)** Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and his Anointed. (*Psalms 2, 1-2*)
- Chorus** Let us break their bonds asunder, and cast away their yokes from us. (*Psalms 2, 3*)
- Recitativo (tenor)** He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. (*Psalms 2, 4*)
- Recitativo (tenor)**⁴ Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalms 2, 9*)
- Chorus** Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS. (*Revelations 19, 6; 11, 15; 19, 16*)

Part the Third

- Aria (soprano)** I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job 19, 25-26; 1 Corinthians 15, 20*)
- Chorus** Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15, 21, 22*)
- Accompagnato (bass)** Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15, 51-52*)
- Aria (bass)** The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (*1 Corinthians 15, 52-54*)

³ The version labelled "H" in the souvenir book is used in this performance.

⁴ The version labelled "J" in the souvenir book is used in this performance.

Recitativo (alto) Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
(1 Corinthians 15, 54)

Duetto (countertenor and tenor) O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (1 Corinthians 15, 55-57)

Chorus But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (1 Corinthians 15, 55-57)

Aria (alto) If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8, 31, 33-34)

Chorus Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.
(Revelations 5, 12-13)

Chorus Amen.

THE CRITICS' CHOICE:

The Handel & Haydn Society's
performance of

MESSIAH

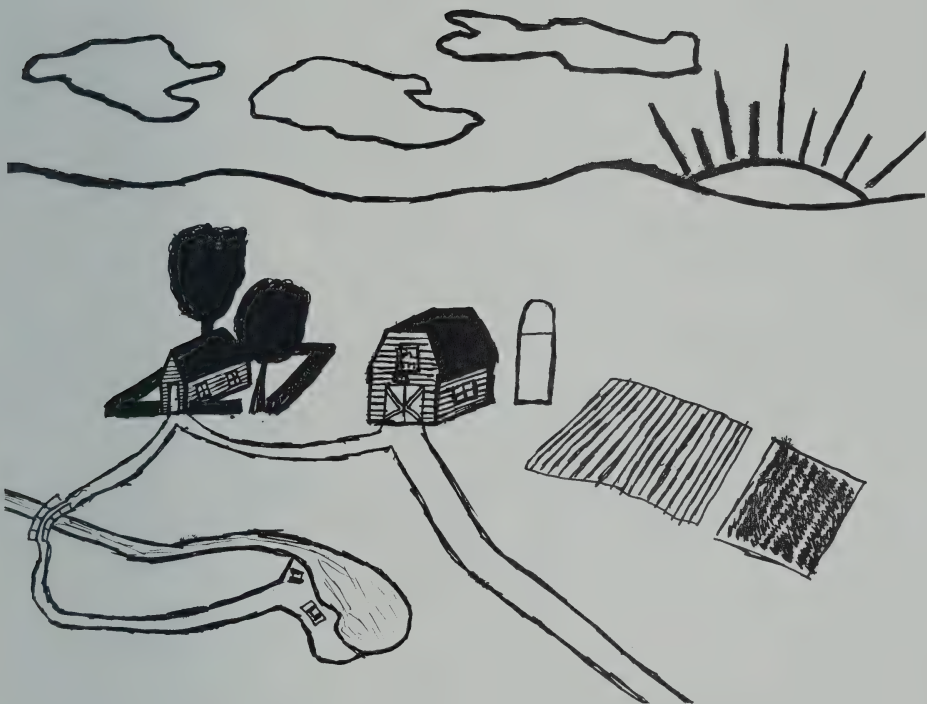


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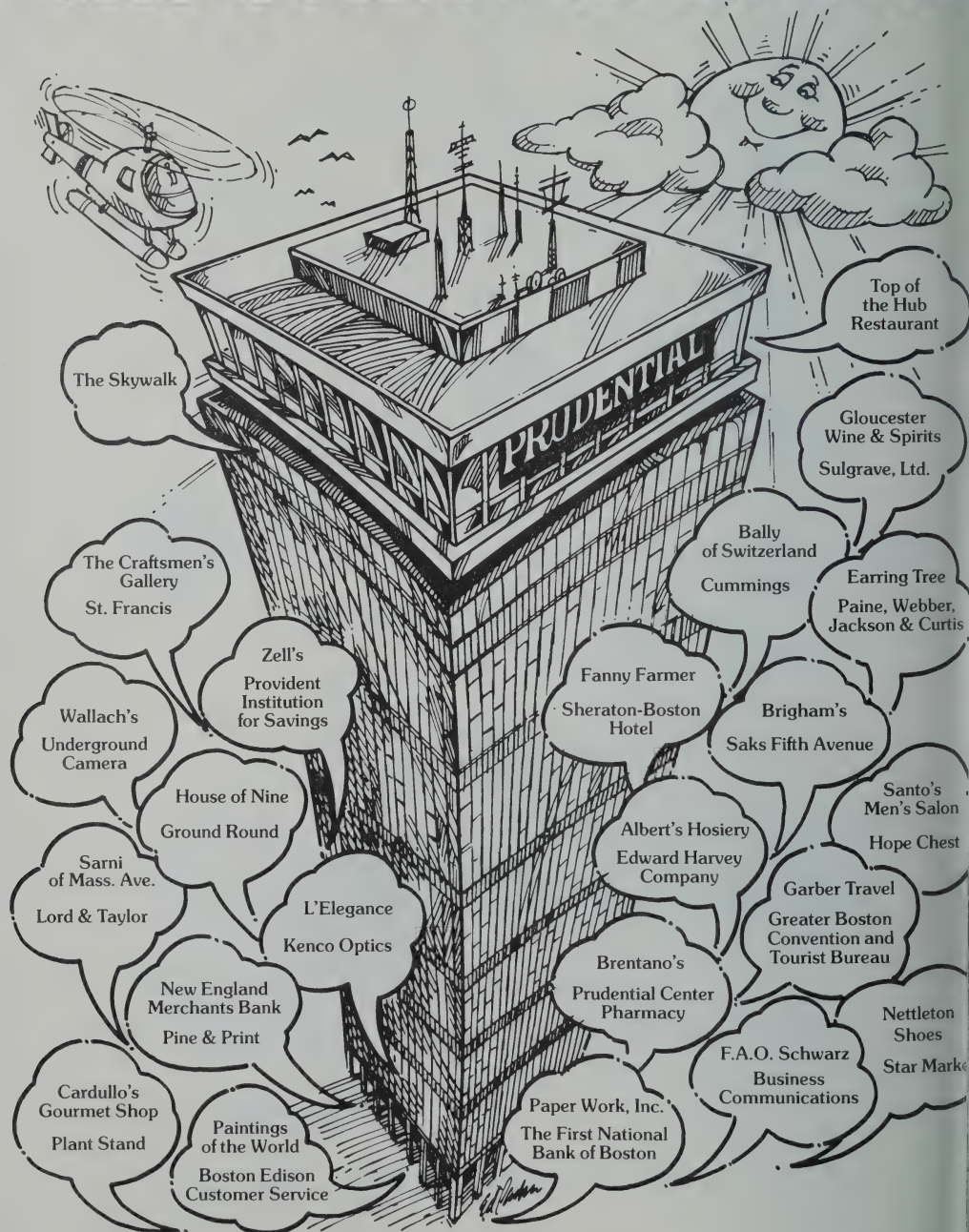
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What is



What is



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The Handel & Haydn Society is Boston's senior music institution and the oldest active performing organization in America. Founded in April 1815 "for the purpose of improving the style of performing sacred music and introducing into general use the works of Handel and Haydn and other eminent composers," the Society held its first public concert on Christmas Day of that year. Today the Society seeks to advance the performance, study, composition, and enjoyment of music, especially choral music, and to make it more accessible to people everywhere.

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- Premiered many compositions of world stature.
- Published many first American editions of important music.
- Supported and encouraged new works by commissioning and performing them.
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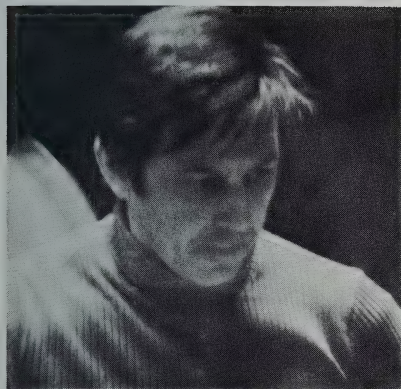
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Artists

Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.



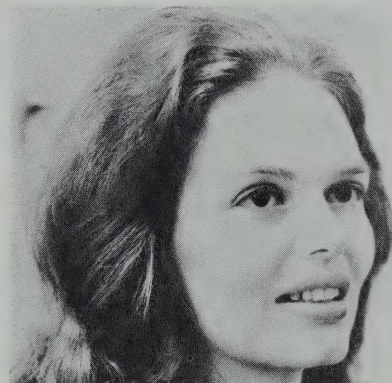
The teachers who contributed to the making of this unacademic purist ("...I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr.

Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

Diana Hoagland

Diana Hoagland is perhaps best remembered by Boston audiences for her performances of *Messiah* with the Handel & Haydn Society (she is also soprano soloist on Thomas Dunn's recording of the work with the Society); for her singing of Haydn's *Seasons* under the same auspices; for her Countess in the New Opera Company's performances of Mozart's *Le Nozze di Figaro*, a musical, vocal,



and psychological achievement that had connoisseurs reaching back to the Eleanor Steber of the 1940s for a point of reference; and for her nothing-to-it acrobatics in Leon Kirchner's *Lily*, of which her Columbia recording has something of legendary status. She made her debut in Carnegie Hall, singing Orff's *Carmina Burana* with Leopold Stokowski and the American Symphony, and she has been soloist with, among others, the Boston, Detroit, and Pittsburgh symphonies, the Rochester Philharmonic, and the Philadelphia Orchestra, as well as appearing with Speculum Musicae,

Lincoln Center's New and Newer Music series, Clarion Concerts, the Pro Arte Chorale, and many other organizations.



Jeanie Ommerlé

Jeanie Ommerlé made her Boston debut at last month's Handel & Haydn Society concert, though she has been soloist with the Boston Symphony in the Fauré Requiem at the Worcester Festival, an assignment she will repeat in February when the orchestra travels to the University of Massachusetts at Amherst. Responding to her performance as Monica in *The Medium* and Lucy in *The Telephone* at the Glimmerglass Opera Theater, the critic of *The New York Times* commented that her "perfectly focused soprano with [its] individual liquid beauty" and her "musical sensitivity" were such that she could even make Menotti sound good. *The Boston Globe's* Richard Dyer, no pushover when it comes to sopranos, wrote of the same performance that she was "outstanding... beautiful as any movie star; she sang with wit, pellucid tone and vital musicianship." Jeanie Ommerlé is a graduate With Highest Distinction of the University of Kansas, where she studied with Kenneth Smith and David Holloway. Among her next assignments are a recording of *The Telephone* and a series of performances as Adele in the New Cleveland Opera Company's production of *Die Fledermaus*.

Jeffrey Gall

This concert provides countertenor Jeffrey Gall with no occasion to use his academic specialty of Slavic languages, the subject in which he took his degrees at Princeton and Yale. But even as an undergraduate he was singing, taking roles at Princeton as various as Aeneas in Purcell's *Dido and Aeneas* and Narciso in Rossini's *Il Turco in Italia*.



In repertory ranging from the fourteenth century *Roman de Fauvel* to the *Songs of Lamentation and Praise* by the contemporary composer George Perle, Gall has appeared with the Desoff Choirs, the Castle Hill Festival, Music at Monadnock, the Smithsonian Chamber Players, St. Paul Chamber Orchestra, and, notably, the Waverly Consort. In Boston he has been heard with Banchetto Musicale at Emmanuel Church, and with the Cambridge Society for Early Music, whose Erwin Bodky Award he won in 1977. Praised for his intensity of expression and his remarkable fluency in division, he learned his craft and some of his art from William McGrath, Blake Stern, and Arthur Burrows. He has also been a viola da gamba student of Grace Feldman.

Pamela Gore

Pamela Gore is that rare commodity on today's vocal market, a real contralto. Thomas Dunn chose her to be a soloist on his Handel & Haydn

Society recording of *Messiah*, but she has made sure that her career would also allow us to find that she can be very funny, and she has had special success as Lady Jane in the Gilbert and Sullivan *Patience* and as Baba the Turk, Tom Rakewell's bearded bride in Stravinsky's *Rake's Progress*.



She has sung in two operas with the Handel & Haydn Society, taking the roles of the Foreign Singer in Dominick Argento's *Postcard from Morocco* and the Third Lady in Conrad Susa's *Transformations*. She is heard regularly at King's Chapel, has given many recitals, and has several times been soloist with the Boston Symphony, most recently here and in Carnegie Hall as Larina in Tchaikovsky's *Eugene Onegin*. She is a graduate of Swarthmore College and the New England Conservatory of Music, and is herself now on the faculty of Mount Holyoke College.

Jon Humphrey

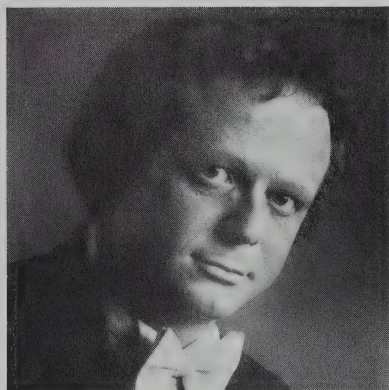
Tenor Jon Humphrey, admired for his intelligence, fluency, technical address, and word sense, has often been soloist at Thomas Dunn's concerts with the Handel & Haydn Society. His repertoire easily spans five centuries, and he has sung with major orchestras, including those of Cleveland, Philadelphia, Cincinnati, and Atlanta, with the Robert Shaw Chorale, and at American and European festivals such as Mostly Mozart in New York, the Casals Festival in Puerto Rico, Aspen,



Blossom, Meadowbrook, Marlboro, and at the Haydn Festival at Eisenstadt in Austria. He has recorded for RCA, Decca, and Columbia, and he is now Resident Artist at the University of Massachusetts at Amherst.

David Evitts

David Evitts is a familiar, always welcome, always esteemed figure on the Boston music scene, going back to his years of study at the New England Conservatory of Music. He has often been a soloist with the



Handel & Haydn Society and the Boston Symphony Orchestra, as well as appearing with the Opera Company of Boston, Opera New England, and in recital. He was a Metropolitan Opera Auditions winner and has been soloist with the Buffalo Philharmonic, the Detroit Symphony, the

Los Angeles Philharmonic, and the Israel Philharmonic. Nobly fervent in *Messiah*, sleazy in *The Threepenny Opera*, an elegantly sly Figaro, suave in French songs, as warmly humorous in Mahler's *Rheinlegendchen* as he is heartbreaking in the military songs of the *Wunderhorn* cycle, confident and lucid in Stravinsky's *Requiem Canticles*, Evitts is a musician and singer of range and substance. His recordings include Stravinsky's *Oedipus Rex* with Leonard Bernstein and the Boston Symphony, and *Messiah* with Thomas Dunn and the Handel & Haydn Society.

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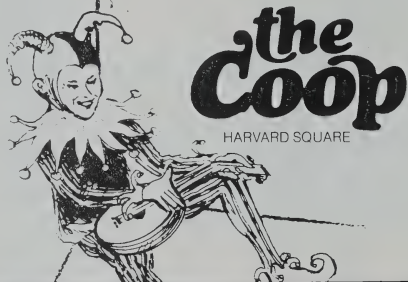
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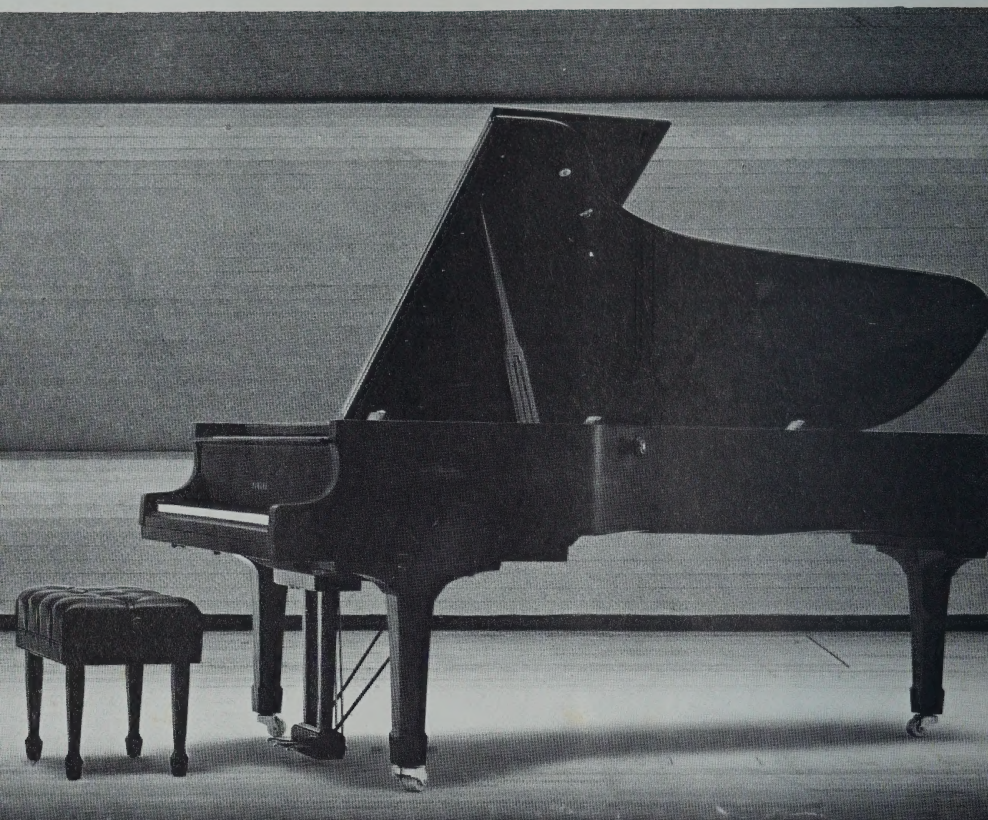
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